SEASON NINE SPECIAL
DOCTOR WHO
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TONY
JON PERTWEE IS THE DOCTOR!

A Winning Formula?

Why change a winning formula? It's one of the great cliches of the entertainment industry but thankfully it's one that has rarely been applicable to 'Doctor Who', where change and development are part of the series' continual appeal.

Although Season Nine is stylistically little different from the season before, it's clear that some of the component parts of the programme's framework have been altered for the better after the limitations of the 'exile' concept became increasingly apparent during Season Eight. This season is more adventurous, less reliant on the dependable Earth locale and the UNIT heavies and fights shy of the temptation to resurrect the Master in every serial; in short, there is a greater variety in the storylining and the season benefits as a result. More attention is now given to the capabilities of the TARDIS: Season Eight's 'experiment' in 'Colony in Space' (Serial "HHH") resulting in two space stories this time around, with 'The Time Monster' (Serial "OOO") also heavily dependent on the TARDIS. Thus the Doctor emerges at the end of the season with his reputation as a Space/Time traveller firmly restored.

Strangely enough though, for a season so well forethought, there are only two stories genuinely of the highest quality. These are the two 'showpiece' stories of the season, on which a great deal of attention (and the budget) was clearly lavished, namely 'Day of the Daleks' (Serial "KKK") and 'The Sea Devils' (Serial "LLL").

Louis Marks' 'Day of the Daleks' has the better plot of the two - indeed, the best of the whole season. It's difficult to imagine a more effective season opener for 'Doctor Who' in 1972, when its popularity was still very much on the up-and-up. The Daleks make their first appearance for five years (in colour, too) engaged in another (the same?) invasion of Earth. Oddly, the only real disappointment in a fine, fast-paced story is the Daleks themselves. It is painfully obvious at times that there were only three of them, especially in the final battle

sequence, and their flat and toneless voices could easily be bettered by any playground impressionist. But with its full complement of UNIT trustworthies, an interesting new alien race in the lumbering Ogrons, and a classy anti-villain in the Controller, 'Day of the Daleks' is very much a continuation of the themes and 'feel' of the previous season, retaining all of its good points but fortunately with few of its drawbacks.

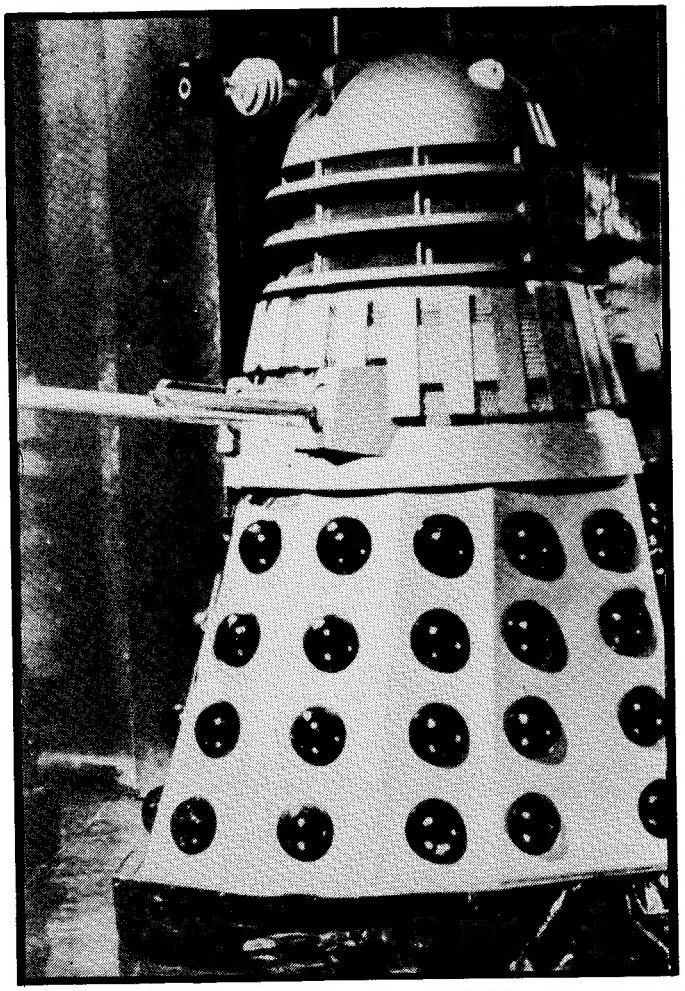
'The Sea Devils', though, is the 'piece de resistance', a perfect centrepiece for the season. Malcolm Hulke's story is an aquatic remake of his earlier 'Doctor Who and the Silurians' (Serial "BBB"), a story crammed full of the writer's hallmarks: Man's fear and misunderstanding of the "unlike"; the pompous politician; and so on. The continual appearance of the Navy and its trappings, mixed with some genuine spectacle, lend the serial a refreshing air which its relatively simple storyline might not otherwise possess. Even the inevitable reappearance of the Master was clearly given some thought as it follows a natural line of progression from his capture in 'The Daemons' (Serial "JJJ").

If 'The Sea Devils' reintroduces the Silurians (or at least their maritime equivalents) then its immediate predecessor, 'The Curse of Peladon' (Serial "MMM"), continues this premature anniversary theme with more favourites from the black-and-white years (the Ice Warriors) brought back and sent lumbering along corridors. 'The Curse of Peladon' was a drastic diversion from the Pertwee norm, the first sign that something was afoot. To witness Pertwee's Doctor plunged from the wide open spaces of present-day Earth into the claustrophobic confines of the Citadel of Peladon was a wrench for even the most broad-minded of viewers who had become accustomed to their diet

of open-air gunfights, explosions and climactic climaxes. This would not have mattered at all if it were not for the fact that the story is sadly somewhat drab. Its menu of stagey fights, wooden sets and simple subterfuge is really too flimsy a meal, although to be fair it is never less than entertaining - and at least Brian Hayles' script succeeds in creating a solid, four-square civilisation in Peladon, a planet on the threshold of technology but teetering on the brink of barbarism at the same time. Perhaps 'The Curse of Peladon' would seem less mundane if it were not for the fact that two such slick stories were transmitted either side of it.

After a very strong start, the season sadly tails off rather with 'The Mutants' (Serial "NNN") and 'The Time Monster'. 'The Mutants', the second contribution to the series by Bob Baker and Dave Martin, is not exactly a bad story, but it has little to recommend it beyond its interesting - if somewhat transparent - comment on and parody of apartheid and the twilight years of British Colonialism. The main difficulty is that, unlike Peladon, it is very difficult to <u>believe</u> in Solos and the Skybase as real places inhabited by real characters. The sets clump and thud, the special effects, although quite advanced and innovative for the time, unfortunately fail to convince, and there is altogether too much silliness and an almost intolerable level of pseudoscience. The story also boasts a classic piece of miscasting in Paul Whitsun-Jones as the 'evil' Marshal; and funky Rick James as Cotton might have created a better impression if he had had the slightest idea of how to act. The Mutants themselves, on the other hand, are the story's finest achievement, and it's a pity that these superb creatures aren't on screen for a greater length of time.

If 'Day of the Daleks' was a perfect opener to the season, 'The Time Monster' was no way to end it. A painfully extended six-parter, the story throws the Master at us again, this time up to his old tricks, fiddling about with Kronos of the Chronivores or some such nonsense. Things do perk up a bit in the last couple of episodes when the action transfers to old Atlantis, with Ingrid Pitt taking a shine to the Master and everybody getting very confused about everything (well, at least it spares us more of the trendy 'feminism' and flares of the present day locale), but all in all 'The Time Monster' takes too long to tell a desperately average story.



In fact, analysed from certain angles, Season Nine doesn't really look all that good. On close inspection, the stories seem to miss the mark almost as often as they hit it. However, where they have the edge over those of Season Eight is in the fact that they don't paint themselves into tight little corners; restoring the Doctor's status as a traveller allows the series more breathing space, even if it does try to take it all in one gulp. And in the final analysis, this is a case where the whole is considerably more than the sum of the parts.

Paul Mount

Editor.....Stephen James Walker
Design Editor.....Deanne Holding
Art Editor.....Phil Bevan
Cover.....Tony Clark
Art, page "S9-03".....Phil Bevan
Contributors this issue.....Mark Frankcombe
Gary Hopkins, Paul Mount
Trevor Wayne
Distribution.....'CyberMark Services'
8, Crespigny Road, Hendon, London, NW4 3DY
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Kent, BR2 0TT

The Quizzling

Arguably the most interesting supporting character to appear in the ninth season of 'Doctor Who' was the Controller in Louis Marks' 'Day of the Daleks' (Serial "KKK"). The Controller, a "quizzling" reluctantly obeying the orders of the Daleks, was played by actor Aubrey Woods.

"I first became interested in acting while at school: Latymer's school in Edmonton, North London," Woods recalls. "Other scholars at other times included Eileen Atkins and Bruce Forsythe. I took the entrance exam for RADA, got the Leverhulme Scholarship and at the end of two years won the Judge's Special Medal and the Kendal Prize. The end of term show was seen by Cavalcanti who cast me as Smike in his Ealing Studios film of 'Nicholas Nickleby'. I played at Stratford-upon-Avon with the Royal Shakespeare Company, with the Chichester Festival Theatre, played Fagin in 'Oliver!' in London for three years, filmed in 'Queen of Spades', 'Father Brown', 'Reach for the Sky' and 'Willy Wonka and the Chocolate Factory' and I have over four hundred radio and TV credits. I have never given up acting because I am convinced that one day I'll get it right!

"I knew 'Doctor Who' and thought it one of the most intelligent of the 'children's' programmes as it never played down to its audience but remained faithful to its original concept. My agent was telephoned a month or so before recording began with the offer of the Controller. I went along and met the producer and the director and then the contract was drawn up.

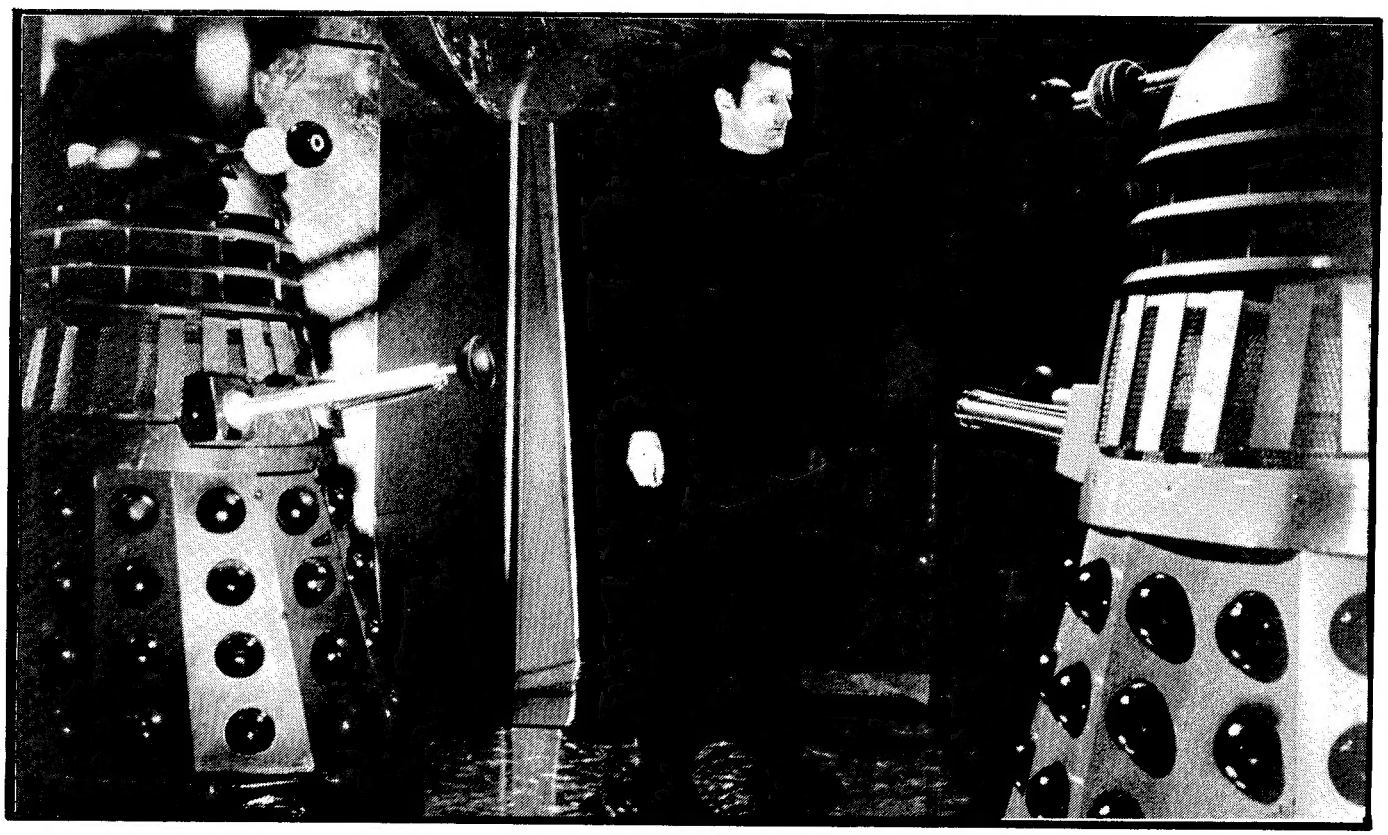
"I had known Jon Pertwee before as we both lived in Barnes and were frequently mistaken for each other - in the distance and not by our friends and relatives! Both he and Katy Manning were easy to work with and like everyone on the show realised that two weeks is not long to put on a production and therefore were always professional.

"Rehearsals were interesting as the fellows who were inside the Dalek shells rehearsed in a crouched position with hands extended to show what direction they were

facing! It was rather disconcerting then to meet them on the set, dehumanised and with synthesised voices. Our cross-legged scene - Katy's, Jon's and mine - was lengthily rehearsed in studio, and when our moment came to rise, sylph-like, from our semi-recumbent postures, Katy did as rehearsed, but Jon and I were locked in our lotus positions! Time tells on us all - even on Time Lords!

"But ultimately I think 'Day of the Daleks' worked very well. The script was finite, but the dialogue, apart from the technical parts thereof, was negotiable. As for the Controller, like many an ambitious man, he ended up controlled by those he professed to control."

Paul Mount



On Display

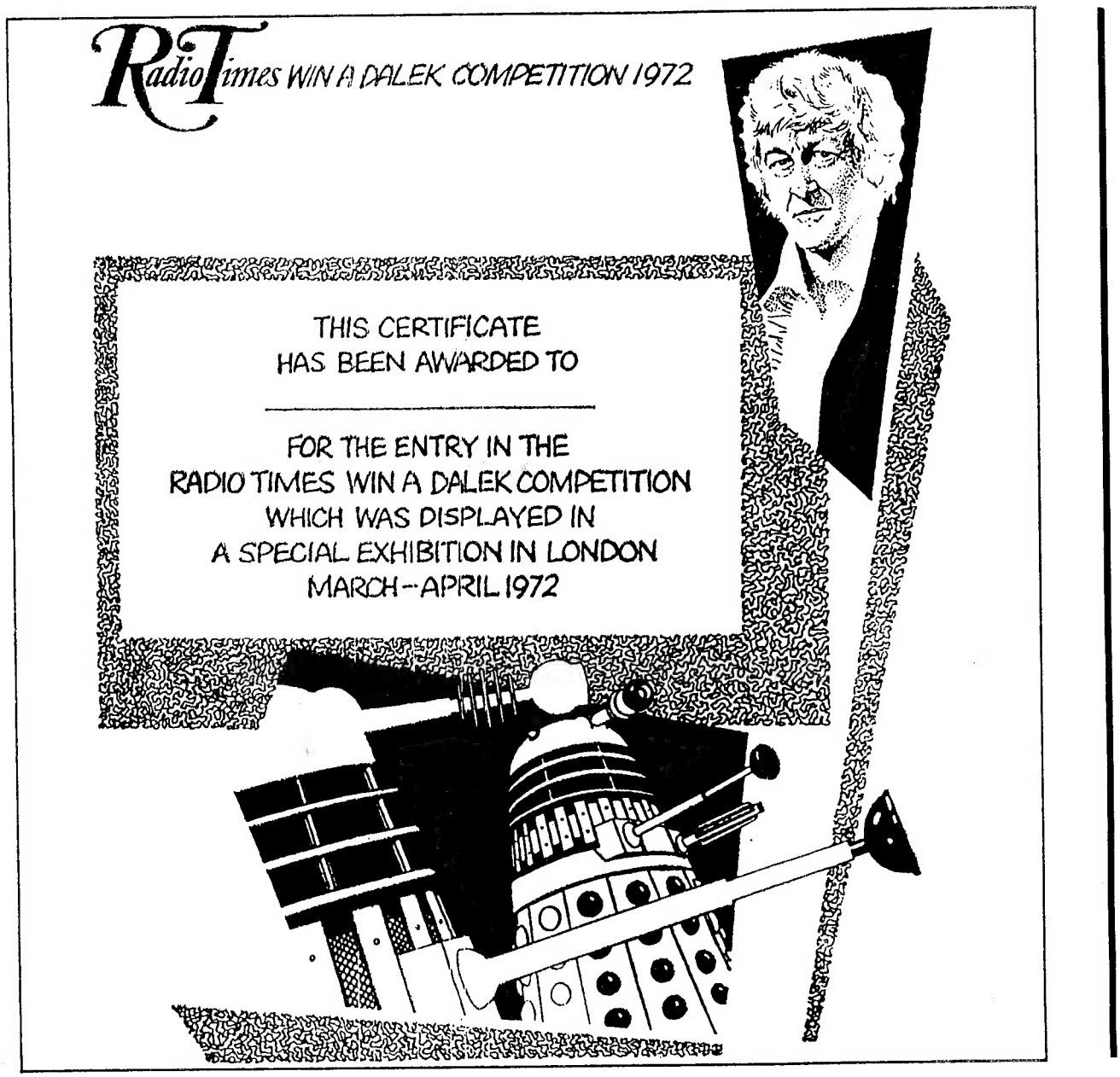
Two 'Doctor Who'-related displays were presented at around the time of the ninth season - the first such events since the mid-Sixties (see 'Season 5 Special' release).

The first of these presentations was not a static display but a rather remarkable 'one off' publicity venture which took place on 21st December 1971 at the London Planetarium. In the second half of a Young Observer 'teach in' (the first half of which had been taken up with a lecture on the workings of the Planetarium), Jon Pertwee took the stage, followed by Producer Barry Letts and former companion Peter Purves. Purves acted as a 'master of ceremonies', inviting questions from the audience on all aspects of the programme. Barry Letts had brought with him a number of props to show the children, including masks of the Silurians, the Daffodil Men from 'Terror of the Autons' (Serial "EEE") and the Axons. Letts also revealed that the Silurians' aquatic 'cousins', the Sea Devils, would be making an appearance in the forthcoming season.

The climax of this event came when the Daleks emerged and stormed the stage (well, actually there were only two of them...) and an enthusiastic burst of applause greeted the news that they would soon be returning to the series.

The second event was an exhibition staged from March to April 1972 at, of all places, the famous Ceylon Tea Centre in London's Lower Regent Street. The main purpose of this exhibition was to put on show some of the many entries the 'Radio Times' had received to its Win a Dalek competition (see 'Day of the Daleks' (Serial "KKK")), although a number of original 'Doctor Who' costumes were also on display, including Aggedor and Alpha Centauri. Every competition entrant whose work was included in the exhibition received a certificate to commemorate the fact, a copy of which is reproduced here.

Susan James


Radio Times WIN A DALEK COMPETITION 1972
THIS CERTIFICATE
HAS BEEN AWARDED TO
FOR THE ENTRY IN THE
RADIO TIMES WIN A DALEK COMPETITION
WHICH WAS DISPLAYED IN
A SPECIAL EXHIBITION IN LONDON
MARCH - APRIL 1972

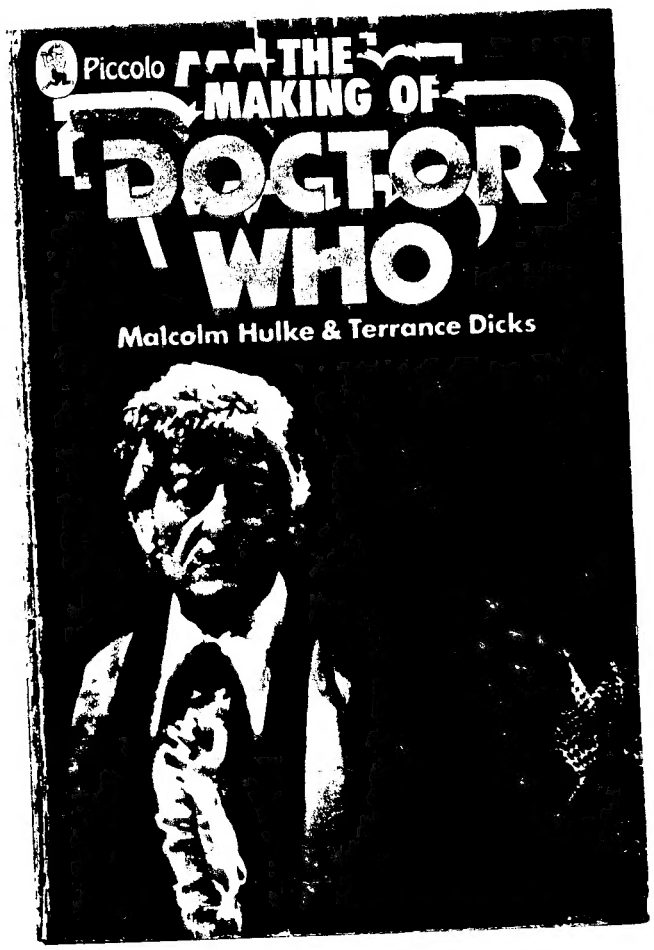
The Making Of...

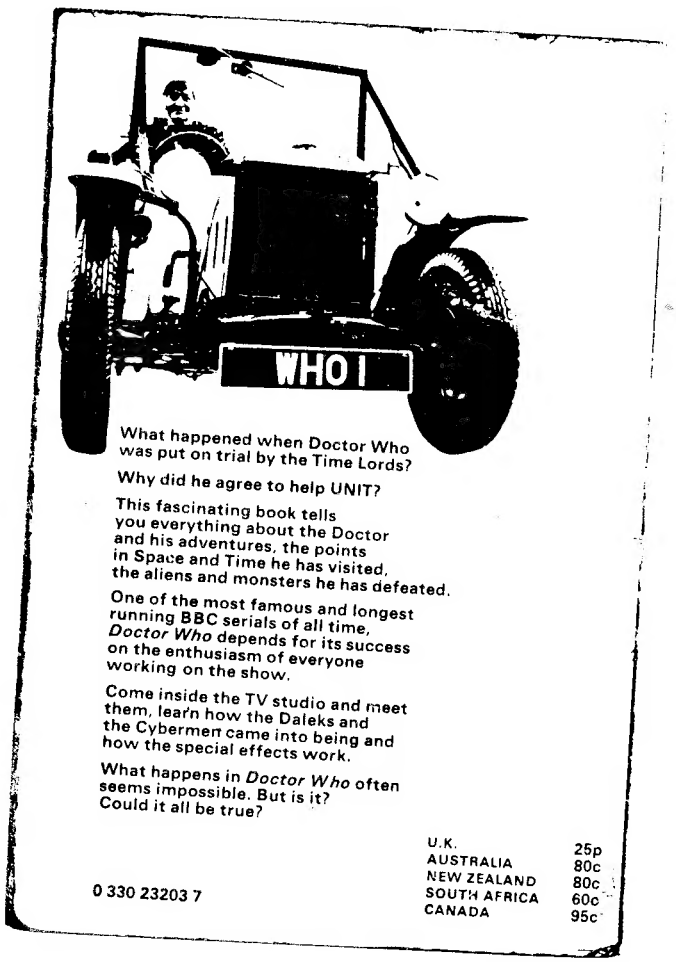
In March 1972, Pan Books published a new title under their juvenile 'Piccolo' imprint - 'The Making of Doctor Who'. Obtaining my copy on a Saturday morning, I wasted no time in reading all 115 pages before the next episode of 'The Sea Devils' (Serial "LLL") came on the television that evening.

It was undeniably a well thought out and presented volume put together by Malcolm Hulke and Terrance Dicks, whose writing and editing, respectively, were making such a telling contribution to the series itself at that time. The slim paperback, retailing at 25p, contained a wealth of information about the origin and history of the series and the characters and actors of the current season, as well as features on the first two actors to portray the Doctor on television and the Daleks and Cybermen, the principal villains of the early years of the series. The outline of all the Doctor's adventures up to the end of his second incarnation is covered as a transcript of the defence offered at his trial by the Time Lords (the reader's attention is drawn to the fact that the Doctor is referred to by his real name - a mathematical formula!); and this is supplemented by memos to UNIT HQ from the Brigadier and further notes from the Time Lord archives detailing his exploits since his exile to Earth. The final entry from the Brigadier has him promising to investigate the Doctor's breaking into a Top Secret Naval base... This highlights the ephemeral character of this little book; it was out of date as soon as the next 'Doctor Who' story ('The Mutants' (Serial "NNN")) commenced transmission. Of course, until the series finally - if ever - ceases altogether, it will be impossible to produce a fully comprehensive 'making of...' book as was done in the US for 'Star Trek'; a series that was actually out of production before its first UK screening.

The above noted material takes up the first 64 pages of the book and is further supplemented by 8 sides of photographs from throughout the history of the series and sections on the technical aspects of the production of a story - from the writer's storyline to the final recording - illustrated with facsimile documents and a few line drawings (the earlier sections feature only some sketches of Daleks). There are also pieces on physics and astronomy that suggest that 'Doctor Who' might not be as far-fetched as it may seem at first - and even a chapter by a clergyman on the morality of 'Doctor Who' and its connexion with religion. Among this serious factual material is slipped a medical report on the Doctor apparently compiled at 'Lourdwater Cottage Hospital' shortly after his third incarnation's arrival on Earth. Finally, the last page points to 'The Shape of Things to Come', just to remind us that the Doctor has a future as well as a past.

It is a well-balanced book that skilfully blends the fantasy the viewer so readily accepts for 25 minutes a week with the reality of the production of the television series itself and the possibilities and messages it presents. Like its obvious literary antecedent, 'The Dalek Pocketbook and Space Traveller's Guide', this is a mixture of fact and fiction, but unlike that earlier volume which was separated into clear 'Dalek' and 'Space Traveller's Guide' sections, here the reality and fantasy are blended together. There is however more than a hint




WHO 1
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Why did he agree to help UNIT?
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of the air of respectability and 'educational' quality that the series' originators had wished 'Doctor Who' to have; it contains not only the history of a fiction but also a concise introduction for the young viewer to the process of television drama production, with a little science, mathematics and religion added to complete the recipe. It is not intended as a reference book - only the section that lists production codes, writers, directors, enemies, script writers and producers could be used in that way - but rather as a book to be read and enjoyed and then dipped into again.

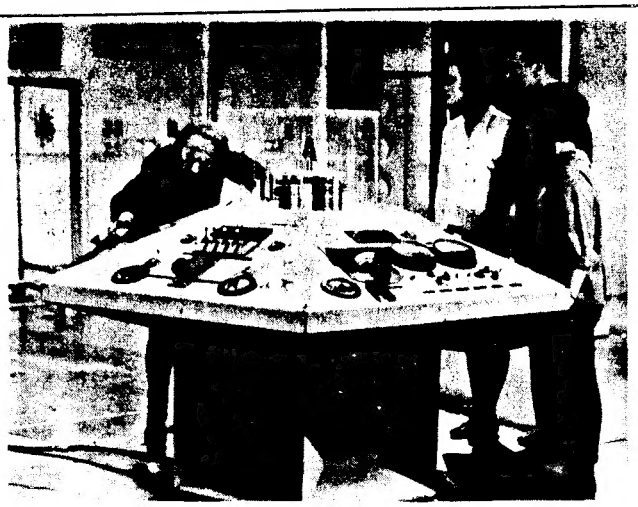
In view of the vast numbers of 'Doctor Who'-related publications that would be produced in later years, it is strange to think that as the series approached its tenth anniversary the only other books to sit alongside 'The Making of Doctor Who' on the fan's bookshelf were the World Distributors annuals (three 'Dalek', six 'Doctor Who' and the 'Invasion from Space' special (see 'The Black and White of 'Doctor Who'')), the pocketbook noted above and three novels based upon scripts: David Whitaker's 'Dr Who' (Muller hardcover 1964, Armada paperback more or less constantly in print since late 1964), Bill Strutton's 'Dr Who and the Zarbi' (Muller hardcover 1965, but no paperback edition) and Whitaker's 'Dr Who and the Crusaders' (Muller hardcover 1965, Green Dragon paperback 1967).

'Dr Who and the Crusaders' opens with a prologue, set aboard the TARDIS; whilst Barbara and Vicki play Martian Chess the Doctor and Ian discuss why they cannot interfere in the course of Earth's history as they can on other planets and in Earth's future. A piece of vintage Whitaker magic like the now-famed 'silver leaves' speech quoted in 'The Making of Doctor Who' - although, also, neither was ever used in the series itself.

There may not have been many books devoted to the series by 1972 but they were generally well-written and presented and added to the viewer's knowledge and enjoyment of 'Doctor Who'.

Trevor Wayne

RIGHT: From 'TV Action', April 29, 1972



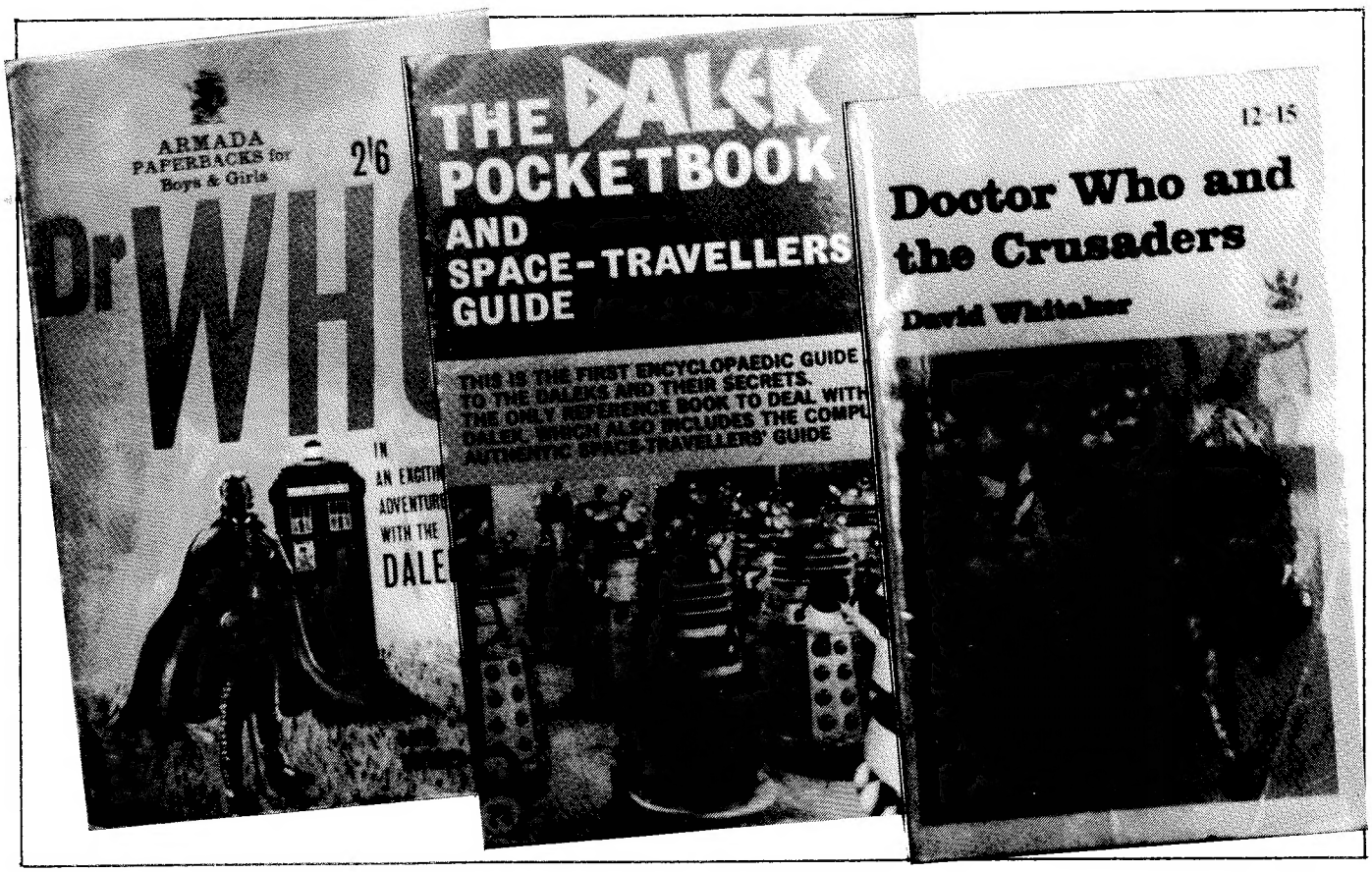
Why...How...Who??

"HORATIO NELSON was a pretty impulsive chap, if we are to believe the history books."
History books? He was a personal friend of mine."

Only a time traveller could say he was a personal friend of Horatio Nelson. And the most famous time traveller of all was responsible for the second quote—Doctor Who.

If you're interested to know why and how Doctor Who began his time travels, you mustn't miss a new book which describes how the BBC make the weekly programme and its amazing array of monsters.

It's called : *The Making of Doctor Who* and it's written by two of the men who help the Doctor on his way through time and space, scriptwriter Malcolm Hulke and script-editor Terrance Dicks. With its photographs and copies of camera instructions, scripts and inside information you'll never learn elsewhere, it's really good value at 25 pence. And who knows, by the time you've read it, you might be able to solve a space mystery before even the famous Doctor himself.



Doctor Who In Print

He does most of his own Dr Who stunts

Jon dangled on end of rope from helicopter

"DR WHO" may originally have been intended as a children's programme, but it has since become a firm favourite with anybody who enjoys adventure—whatever their age.

Actor Jon Pertwee, alias Dr Who, said, "We try to get as much adventure into the programme as possible, and to make it more like a science-fiction James Bond."

As a man who has been described as "a professional adventurer" Jon couldn't be better qualified for the part. In fact it is difficult to appreciate where Jon Pertwee ends and Dr Who takes over.

Jon has raced cars, motor-bikes, go-karts and has represented Great Britain in hydroplane racing. Now, at 52, he claims he's too old for racing and contents himself with riding vintage motor-bikes, and driving very fast motor-boats.

Fast boat

He skis both on water and snow, and enjoys under-water fishing and exploring. He does most of his own stunt work for Dr Who, whether it's dangling on a rope from a helicopter or chasing around on motor-bikes or speedboats.

This year he bought a new type of glass fibre boat, just twelve feet long and fitted with a jet engine. It is very fast and unsinkable and appeared in a recent Dr Who episode.

For nine months of the year Jon and his family live in a large Regency house in Barnes, West London.

He's been married eleven years to his second wife, Ingeborg, an attractive German girl who has the reputation of being a marvellous cook, and who has written a cookery book to be published next year. They have two children, Sean, who is 7, and Dariel, 10.

Jon Pertwee

The other three months of the year are spent at their house by the sea in Ibiza.

The London house is close to the Acton studios—deliberately.

"We used to live out in the country," Jon explained. "But when I got the part of Dr Who three years ago, I knew I couldn't bear to commute every day so we moved into town."

A new Lancia car stands in the garage, but Jon prefers getting about town on his trials motor-bike—"It's the fastest way to travel."

Circus act

Sean has his own scaled-down scrambles bike, with exactly the same engine as his father's larger bike.

At the moment he wants to be a motor-cycle rider and practices round and round the front garden.

In the world of entertainment Jon has tried his hand at just about everything.

Radio, rep, variety shows, cabaret and revues touring the world, ice shows and an enormously successful eight years in West End theatres, as well as films and TV.

He even worked with Billy Smart's Circus doing a bareback act, and an act with performing geese, and until eight years ago was Ringmaster.

"I wanted to experience everything," he commented, and it would seem he has done just that.

Jon is a great conversationalist and has a story for everything. Even the circumstances in which he met Ingeborg were unusual.

He was in Austria on a ski-ing holiday and was coming down a mountain when a group of young people approached him and asked if he knew the way down. "I told them it was a long trot but to follow me," said Jon.

"I got a bit further down and they'd disappeared. Eventually they arrived looking like snowballs. Then they told me they'd only started ski-ing the day before.

"I was in a real panic. The mountain needed at least a year's experience to tackle, and now I was responsible for these kids.

"I couldn't imagine one of them getting down without a broken something or other."

They'd got almost to the bottom when Jon told them there was a bump at the end of the slope, but if they flexed their knees as they went over they'd be all right.

Sheet ice

Leading the group, Jon went over the bump and straight on to sheet ice. "Crack went my leg! And they were all O K.

"Hobbling around Kitzbuhel the next day, I met Ingeborg."

As well as taking the children to Ibiza in the summer, Jon and Ingeborg usually manage to fit in a holiday for just the two of them.

Over the past few years they have driven once to Mexico, and another year right across the Sahara to Morocco.

On this page and pages "S9-10" and "S9-11" are a selection of press cuttings which saw print during or around the time of the Ninth Season.

My Choice

Katy Manning

I JUST dig TV. I'm part of the generation that was brought up on television and I simply love watching things move.

● I like the way they experiment with photography on *The Old Grey Whistle Test* (Tuesday BBC2). There's really very little visual experiment on television. I thought there would be more when colour came but there hasn't been. Those bits of weird abstract film that they sometimes use in the programme tie up well with music. I think there's a pretty big audience that wants more than *Top of the Pops* and this is the only programme that caters for them.

● I always watch *Tom and Jerry* on Wednesday and *Boss Cat* on Thursday (BBC1). I think there should be 40 minutes a week at least devoted to cartoons. I don't know anybody of any age group that doesn't love them and they take to television so well. I was up at seven in the morning in America watching cartoons. Maybe they'll do more in this country when we get longer television time. I hope so.

● I think the *Treasures of Tutankhamun* (Tuesday BBC2) will be fascinating. I like programmes about buried treasure. I've read a bit about Tutankhamun and the programme shouldn't be too heavy. If you're stupid like me and love cartoons then education has to be very subtly done.

● That's why *Horizon* is so good (Monday BBC2). They can make the most complex subject understandable. I feel frightfully educated and knowledgeable after watching.

Jon Pertwee faces many new mysteries when 'Dr Who' comes back to television screens in January.

The Daleks are coming back

DON'T look now, but the Daleks are coming back. Dr Who zooms off on a new series of adventures soon, and though he doesn't quite know what he will meet (these time machines are a bit unreliable), there's not much doubt that those aggressive robots will turn up before long.

That will please the under-10s. It is some time now since they were able to judder down the passage croaking 'I-am-a-Dalek' and blast down the bathroom door with jets of invisible fire from mother's umbrella.

Dr Who, for a while, left behind its plastic planets and brought science fiction to the next street. It also gained Jon Pertwee and became one of the television shows no child's parents wanted to miss: the last series had an audience of nearly 10 million, more than half of them over 16. It sometimes left you with a bit of a cold patch where your stomach used to be, and the feeling as you went to bed that a quick check in the wardrobe would be a good idea, but you'd rather somebody else did it.

The famous doctor (played earlier by William Hartnell and Patrick Troughton) is less of a 'character' than he used to be, less eccentric. In the hands of Jon Pertwee he has become more a man of action, with a touch of the James Bonds behind that friendly face.

'With the serial so much less of a fantasy than it was, it seemed the right way to take the character,' he said. 'When the monsters are just round the corner of your own road, there isn't much time for footling around.'

The team are not going to be tied one way or the other in the new series. They will be off into space – where the last series left them – prepared to face such fiends of the future as the script-writers can devise. And they will be back to earth, with Jon swimming underwater and piloting a speedboat, at which he is an expert.

It was a considerable shock to show business people when the part was given to Jon Pertwee. For though he had been a West End actor since before the war, he had become better known as a comedian. In fact the public at large probably knew his voice better than his face: for more than 12 years that master fixer, Chief Petty Officer Pertwee, has twisted his way through 'The Navy Lark' on radio, gathering something like 100 million listeners across the world.

Brother of a scriptwriter and son of a playwright, Jon still reckons to earn what he calls 'the real bread' as a comedian in cabaret. With that under his belt, he takes off for distant and enchanting holidays, always on the look-out for treasures to bring home to Barnes, in South-West London.

It was in an old chest that he found some clothes that belonged to his grandfather. He now wears them, or copies of them, as Dr Who.

David Hunn

SCIENCE FICTION AND FACT

On 21 December at 6.30 the Young Observer is staging a Christmas presentation at the London Planetarium entitled 'Science Fiction and Fact' in which Jon Pertwee and John Ebdon, broadcaster and Planetarium director, will take part.

If you are under 17 and would like to attend send this coupon to Young Observer (SF) 160 Queen Victoria Street, London EC4V 4DA.

Please send me one ticket.

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SAM MEETS KATY MANNING

WHAT KATY DOES

Katy with knitting days sometimes ranging from before 10 in the morning to ten o'clock at night.

A few weeks ago we went to Chalk Farm Castle. Dining in the dungeons, I managed to sprain my ankle while I was posing at one. The results in a jet can't make without my glasses, and of course I never wear them when I'm filming. In fact, to the consternation I can't even remember what they look like.

At the close [illegible] I asked her if she'd mind posing for photographs.

Right: Last night I had an early night. Tomorrow I'm having my hair done and then I'm off to Yugoslavia for a holiday. I'm looking forward to it very much. I've been working very hard and I'm very tired. I'm looking forward to a rest. I'm looking forward to seeing the sights. I'm looking forward to the food. I'm looking forward to the sun. I'm looking forward to the sea. I'm looking forward to the beach. I'm looking forward to the swimming pool. I'm looking forward to the cocktails. I'm looking forward to the dancing. I'm looking forward to the shopping. I'm looking forward to the sightseeing. I'm looking forward to the relaxation. I'm looking forward to the peace and quiet. I'm looking forward to the tranquility. I'm looking forward to the serenity. I'm looking forward to the calm. I'm looking forward to the quiet. I'm looking forward to the silence. I'm looking forward to the stillness. I'm looking forward to the solitude. I'm looking forward to the loneliness. I'm looking forward to the isolation. I'm looking forward to the seclusion. I'm looking forward to the privacy. I'm looking forward to the secrecy. I'm looking forward to the mystery. I'm looking forward to the intrigue. I'm looking forward to the romance. I'm looking forward to the love. I'm looking forward to the passion. I'm looking forward to the desire. I'm looking forward to the lust. I'm looking forward to the sex. I'm looking forward to the orgasm. I'm looking forward to the climax. I'm looking forward to the ecstasy. I'm looking forward to the bliss. I'm looking forward to the heaven. I'm looking forward to the paradise. I'm looking forward to the nirvana. I'm looking forward to the enlightenment. I'm looking forward to the salvation. I'm looking forward to the redemption. I'm looking forward to the forgiveness. I'm looking forward to the absolution. I'm looking forward to the atonement. I'm looking forward to the reconciliation. I'm looking forward to the peace. I'm looking forward to the harmony. I'm looking forward to the unity. I'm looking forward to the oneness. I'm looking forward to the wholeness. I'm looking forward to the completeness. I'm looking forward to the perfection. I'm looking forward to the holiness. I'm looking forward to the sanctity. I'm looking forward to the purity. I'm looking forward to the innocence. I'm looking forward to the virginity. I'm looking forward to the chastity. I'm looking forward to the celibacy. I'm looking forward to the abstinence. I'm looking forward to the self-control. I'm looking forward to the discipline. I'm looking forward to the restraint. I'm looking forward to the moderation. I'm looking forward to the temperance. I'm looking forward to the sobriety. I'm looking forward to the soberness. I'm looking forward to the gravity. I'm looking forward to the seriousness. I'm looking forward to the solemnity. I'm looking forward to the dignity. I'm looking forward to the respectability. I'm looking forward to the propriety. I'm looking forward to the decorum. I'm looking forward to the etiquette. I'm looking forward to the manners. I'm looking forward to the politeness. I'm looking forward to the courtesy. I'm looking forward to the civility. I'm looking forward to the graciousness. I'm looking forward to the kindness. I'm looking forward to the benevolence. I'm looking forward to the charity. I'm looking forward to the generosity. I'm looking forward to the magnanimity. I'm looking forward to the liberality. I'm looking forward to the munificence. I'm looking forward to the bounty. I'm looking forward to the largesse. I'm looking forward to the philanthropy. I'm looking forward to the humanitarianism. I'm looking forward to the altruism. I'm looking forward to the unselfishness. I'm looking forward to the selflessness. I'm looking forward to the self-sacrifice. I'm looking forward to the martyrdom. I'm looking forward to the heroism. I'm looking forward to the valour. I'm looking forward to the courage. I'm looking forward to the bravery. I'm looking forward to the fearlessness. I'm looking forward to the intrepidity. I'm looking forward to the dauntlessness. I'm looking forward to the boldness. I'm looking forward to the audacity. I'm looking forward to the temerity. I'm looking forward to the rashness. I'm looking forward to the recklessness. I'm looking forward to the foolhardiness. I'm looking forward to the madness. I'm looking forward to the insanity. I'm looking forward to the lunacy. I'm looking forward to the craziness. I'm looking forward to the eccentricity. I'm looking forward to the oddity. I'm looking forward to the peculiarity. I'm looking forward to the strangeness. I'm looking forward to the weirdness. I'm looking forward to the bizarreness. I'm looking forward to the grotesqueness. I'm looking forward to the monstrosity. I'm looking forward to the horror. I'm looking forward to the terror. I'm looking forward to the fear. I'm looking forward to the dread. I'm looking forward to the apprehension. I'm looking forward to the anxiety. I'm looking forward to the worry. I'm looking forward to the concern. I'm looking forward to the care. I'm looking forward to the attention. I'm looking forward to the heed. I'm looking forward to the mind. I'm looking forward to the obedience. I'm looking forward to the submission. I'm looking forward to the surrender. I'm looking forward to the capitulation. I'm looking forward to the defeat. I'm looking forward to the victory. I'm looking forward to the triumph. I'm looking forward to the success. I'm looking forward to the achievement. I'm looking forward to the accomplishment. I'm looking forward to the fulfilment. I'm looking forward to the satisfaction. I'm looking forward to the contentment. I'm looking forward to the happiness. I'm looking forward to the joy. I'm looking forward to the delight. I'm looking forward to the pleasure. I'm looking forward to the enjoyment. I'm looking forward to the amusement. I'm looking forward to the entertainment. I'm looking forward to the diversion. I'm looking forward to the recreation. I'm looking forward to the relaxation. I'm looking forward to the rest. I'm looking forward to the sleep. I'm looking forward to the dreams. I'm looking forward to the nightmares. I'm looking forward to the visions. I'm looking forward to the hallucinations. I'm looking forward to the delusions. I'm looking forward to the illusions. I'm looking forward to the fantasies. I'm looking forward to the imaginations. I'm looking forward to the creativity. I'm looking forward to the inventiveness. I'm looking forward to the originality. I'm looking forward to the novelty. I'm looking forward to the freshness. I'm looking forward to the newness. I'm looking forward to the youthfulness. I'm looking forward to the vitality. I'm looking forward to the energy. I'm looking forward to the vigour. I'm looking forward to the strength. I'm looking forward to the power. I'm looking forward to the might. I'm looking forward to the force. I'm looking forward to the violence. I'm looking forward to the aggression. I'm looking forward to the hostility. I'm looking forward to the enmity. I'm looking forward to the animosity. I'm looking forward to the antagonism. I'm looking forward to the opposition. I'm looking forward to the resistance. I'm looking forward to the struggle. I'm looking forward to the fight. I'm looking forward to the battle. I'm looking forward to the war. I'm looking forward to the conflict. I'm looking forward to the strife. I'm looking forward to the discord. I'm looking forward to the dissension. I'm looking forward to the disagreement. I'm looking forward to the quarrel. I'm looking forward to the argument. I'm looking forward to the dispute. I'm looking forward to the controversy. I'm looking forward to the debate. I'm looking forward to the discussion. I'm looking forward to the conversation. I'm looking forward to the talk. I'm looking forward to the chat. I'm looking forward to the gossip. I'm looking forward to the rumour. I'm looking forward to the scandal. I'm looking forward to the slander. I'm looking forward to the libel. I'm looking forward to the defamation. I'm looking forward to the calumny. I'm looking forward to the vilification. I'm looking forward to the abuse. I'm looking forward to the insult. I'm looking forward to the offence. I'm looking forward to the affront. I'm looking forward to the outrage. I'm looking forward to the indignation. I'm looking forward to the resentment. I'm looking forward to the anger. I'm looking forward to the rage. I'm looking forward to the fury. I'm looking forward to the wrath. I'm looking forward to the ire. I'm looking forward to the choler. I'm looking forward to the spleen. I'm looking forward to the bile. I'm looking forward to the gall. I'm looking forward to the venom. I'm looking forward to the poison. I'm looking forward to the toxin. I'm looking forward to the virus. I'm looking forward to the disease. I'm looking forward to the illness. I'm looking forward to the sickness. I'm looking forward to the ailment. I'm looking forward to the complaint. I'm looking forward to the affliction. I'm looking forward to the infirmity. I'm looking forward to the weakness. I'm looking forward to the frailty. I'm looking forward to the debility. I'm looking forward to the feebleness. I'm looking forward to the impotence. I'm looking forward to the powerlessness. I'm looking forward to the helplessness. I'm looking forward to the vulnerability. I'm looking forward to the susceptibility. I'm looking forward to the liability. I'm looking forward to the proneness. I'm looking forward to the tendency. I'm looking forward to the inclination. I'm looking forward to the disposition. I'm looking forward to the temperament. I'm looking forward to the character. 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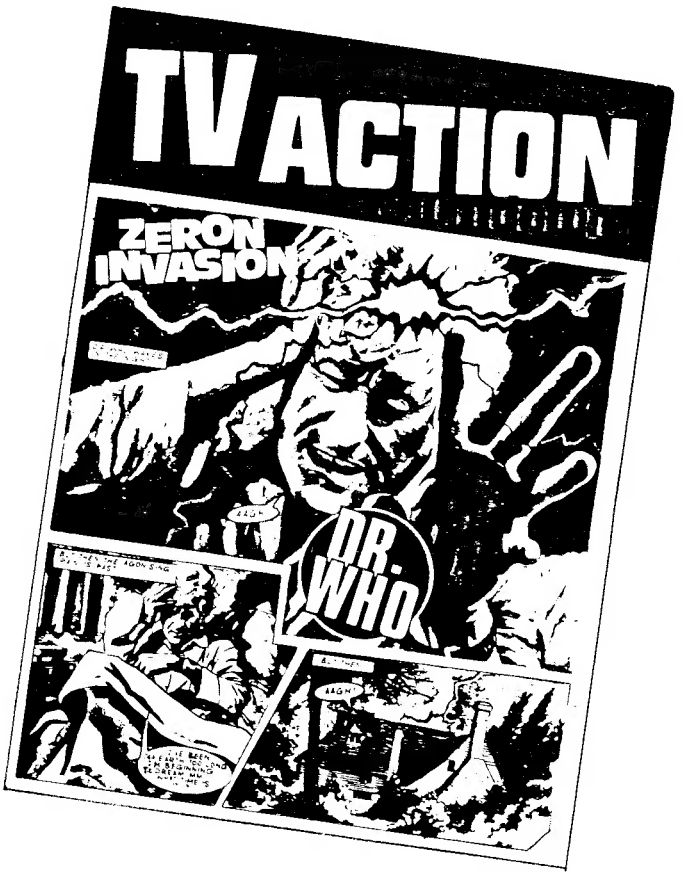
NOT YET!

Dear Editor,

I would like to see Dr Who in an adventure with his old enemy, the Yeti. I have watched Dr Who since I was one-year old.

Alan Christopher,
Liverpool.

The BBC keep the appearance of Dr Who's enemies strictly secret. So we never know what to expect each week! Here is Jon Pertwee in his last scrape with these furry beasts - looking like he's enjoying every minute of it! - Ed.



ONDON 1-7 January 1972 Price 5p
BC Radio London

Dirk Bogarde's retreat from the rat race
Colour interview – pages 6, 7

The Tudor who started it all!
TV's latest historical saga features Henry VII. Your guide – pages 8, 9

Radio Times

All you need to know when you book your holiday
Holiday 72 report – pages 14-16

Z Cars - ten years on and still trail blazing
Colour feature – pages 56-58

The Daleks are back!

INSIDE:
Who are the Daleks?
Where do they come from?
What makes them tick?
How you can win a Dalek
Dr Who – The Day of the Daleks: BBC1 Colour